

ALICE GENTLE Song recital, Carnegie Hall, Thursday evening



LEON ROTHIER Song recital, Aeolian Hall, Saturday evening



LOIS LONG AND FRANKLIN RIKER Song recital, Aeolian Hall, Friday evening

Afro-American Dances At the Metropolitan confrères to write melancholy waltzes that weight the feet of dancers as with

Interest in Mr. Gilbert's Ballet-Where and What Was the sion has several times been given in Place Congo?—Is the Metropolitan Balletmaster Going on a Wild Goose Chase?-Serious Thoughts on American and Russian Music

By H. E. Krehbiel

RAYMOND WILSON

Piano recital, Aeolian Hall, Friday afternoon

to us expressions of interest in the ballet which Mr. Henry F. Gilbert has the Bamboula, the Banjo, Pasquinade, says: "In an historical museum in New soil from which new and glorious art Orleans there is a glass cabinet con- shall spring. taining numerous souvenirs of Gott-

House considers the matter of sufficient importance to send its balletmaster to New Orleans to make studies for this work on the spot. We wonder what he expects to find? There is no landscape and the dance as they existed

from the pen of an eyewitness put "It is the judgment of Charles Dar-

What Mr. Gilbert has thought and put into practice regarding folk-song the ballet, and from an admirable article in "The Musical Quarterly" we take the concluding paragraphs as showing how a man can be devoted to clarify even in respect of the things to which his heart is most devoted. Mr. Gilbert has discussed the entire form of the folk-song and its influence undeniably national character, mourn-

upon American art, and then he says: fulness.

shall ultimately be dominated, it is From several sides there have come true, by American ideals, but which whose letter comes from Charleston, consciousnesses which have entered pression which will one day break S. C. wenders whether Mr. Gilbert has into its formation. The future comemployed "some of the Creole rhythms | plete America will, I believe, have confine it. made popular by Louis Moreau Gott- seized from each of the older races schalk, a native of New Orleans -- i. e., its particular and essential contribution of character to the commonwealth are mixed people and our traditions etc., much in vogue in the '60s and of the world, and the combination reearly "70s." Continuing, the writer sulting therefrom will form the rich melody to build upon, but must de-

"Now, in the realm of the tone-art, schalk, such as photographs, minia- what music is it that most faithfully duced by the parent peoples. The lofty tures, his gloves and eyeglasses, manu- and sincerely reflects the spirit of a scripts, press notices, programmes, people? Surely the folk-songs of that newspaper and magazine articles, his people. Also their art-music, inasmuch the social buoyancy resulting from our life in book form, etc. Gottschalk, as as it is in accord with, and an exten- freedom from the bonds of caste and you know, was a great dandy, and if sion of, the spirit of their folk-songs. an hereditary aristocracy, the comprehe was not altogether spoiled it was If this is accepted as true, then it hensiveness of thought and feeling inno fault of the ladies." The composi- seems perfectly obvious that our com- vited by the outlook on a horizon which by no fault of the indies. The componing American music will—perhaps not embraces every possibility to be built upon—but will contain and vidual, social and national life—these sore property, and it is possible that the property, and it is possible that the reflect elements derived from all the things, combined with the quickness of will perhaps not the property, and it is possible that the property are property and it is possible that the property and it is possible that the property are property and it is possible that the property are property and it is possible that the property are property and it is possible that the property are property and the property are property are property and the property are property are property and the property are property are property and the property are property are property are property and the property are property are property are property are property are property and the property are p sic may reawaken interest in them, folk-songs of the various races—fused intellect and fertility of invention culbut we fear that the new manner in together by the new and all-powerful tivated by the labors of subduing a Rhe which artists of to-day concern them- element denominated American spirit: continent, and combining the many selves in the music of the folk will a mood of fundamental optimism and units of our people into a single whole, not effect a revival of Gottschalk's heroic valor; a will of accomplish- will give to the American music of the Concerning Mr. Gilbert's ballet, it humanity in recent times. Humanity, that based on national peculiarities of is more interesting to learn that the Antaus-like, has here again touched melody and rhythm. It will then no management of the Metropolitan Opera the mother-earth of primal conditions, longer hover, as Mr. Darcours says it virility."

The ideas in this do not appear to us "spot" to study. About all that could as wholly new. As long as twentybe learned regarding the locale, the seven years ago we published our notions touching the future school of a century ago (when they were a feat. American music, and though we hope ure of slave life in New Orleans) we have learned something about Amerwas described by Mr. George W. ican folk-song since, we still believe in Cable in "The Century Magazine" the fundamental truths of the article printed as an editorial in The Tribune There will be another description of August 12, 1889:

into print next spring, but until then cours, a French critic, writing in 'Le we question that the visitor to New Figaro' in review of the concert re-Orleans will learn much, even if he cently given by Mr. Van der Stucken goes on a special search. He might in Paris, that American music is not as well indulge his imagination in yet born, but is 'seeking' itself. This New York, much better, in fact, if, as is not ill said, though the criticism is it appears from hints that have been not, on the whole, of the kind to imdropped, he expects to put the press a reader with the sagacity of the locale of the old African dances in a writer, or even his ability to form an cottonfield. Mr. Gilbert consulted Mr. opinion on the basis of actual things. It Cable about the music, and we have will surprise many of the American a notion that a visit to Northampton composers themselves, we fancy, to would be both cheaper and more profit- learn that in the technical matter of able for the balletmaster than a visit writing, in what Mr. Darcours calls to New Orleans. But the scene painter 'facture,' they are superior to the Rusmight get something to stimulate his sians, while they fall short of the latter in the poetical and picturesque character of their melodies. If we were disposed to attempt a comparison of schools so widely divergent-using the sion to set before our readers. But he has made an utterance since he wrote as the American and Russian, we should be likely to invert the Frenchman's judgment completely. It is the marvellous ingenuity, skill and audacity of the Russians in building up compositions locals and yet conservative in the ex-Pression of them. Perhaps as man becomes a mere musician his notions clarify even in respect of the things for example, which we should set down as the chief characteristic of their subject of folk-song in its relation to school. Their penchant for these melartistic composition, and he arrives odies, or melodies formed after them, finally, as he must, at the American has stamped their compositions with an

"The folk-songs of a race, often born "The shadow that rests on the penin sorrow, and cherished with love ple is not thrown off even in the most through hundreds of years, become at desperate pretence of gayety. The length an integral part of the race waltz rhythm, which in the hands of actiousness and are wellnigh in- Strauss acts like the fabled horn of separable from it. America is not Huon of Bordeaux, that set all who merely an association of persons, but heard it to dancing, causes no titillaalso a mixture of race consciousnesses. tion of the soles when used by the These latter are, however, ever tend. Russians. We have had pensive

waltzes and sentimental waltzes from the Germans, but the alluring swing of the dance was always in them; it remained for Tschaikowsky and his confrères to write melancholy waltzes lead. We are not striving to depreciate the merit of the Russian school of composers. On the contrary, expresthis journal to the belief that in the near future Russia will hold the musical if not the political sceptre of Europe. This belief, however, is based less on the poetic richness and picturesqueness of their melodies than on the vigor, daring and ingenuity dising toward an amalgam, a union, which played in the handling of forms, instrumental colors and harmonies. these things one might easily trace the shall yet retain in its complete flower. influence of their political and social ing elements of strength, beauty and traits and surroundings. They tell of Metropolitan Opera House. A writer culture derived from each of the race a huge yearning for characteristic ex-

> "The development of the American school must be on different lines. We are those of Europe. We have no folk velop that as well as a characteristic mode of expression. The most natural inference is that ultimately American music will reflect the best of that proideals inspired by the elasticity and Roo excellence of our political institutions, | son ment, laughing at death. For Amer- future an individuality which will be ica is surely the largest adventure of just as striking and unmistakable as from which she is ultimately destined does now, between the German and the to arise filled with new strength and French schools. It will be American in thought, feeling, striving and attainment."

Schola Cantorum

The chorus of the Schola Cantorum enters upon its ninth season under Kurt Schindler's leadership. The usual two subscription concerts will this year be given on Tuesday nights, in deference to the wishes of many subscribers, so as not to conflict with opera They will take place in Carnegie Hall, January 15 and April 9. The chorus has also been reengaged to appear at the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences, following its début in that borough last

HENRY GILBERT Dialogue from Eilijah Mende Miss Marwick and Mr. Cornwall Infelicel e tuo credert (Eruani) Du Christ avec ardeur (La Mort de Jeanne d'Ard) Be One Year (1914-1915)
Rolling Down to Rio
Mr. Cornwall Prejude and Fugue in E mine Light and Airy Sonata, Op. 27. No. 1 Der Contrabandiste Romance in F sharp major. Toccato Humoreske

Composer of the Creole ballet to be given at the Metropolitan Opera House

Calendar for the Current Week

Sunday-Carnegie Hall, 3 p. m., Fritz Kreisler, violin recital; 8:15 p. m. song recital by George Dostal; Princess Theatre, 3:15, pianoforte re-

Monday-Acolian Hall, 3 p. m., song recital, George Hamlin; 8:15, song recital, Arthur Middleton

Tuesday Aeolian Hall, 3 p. m., pianoforte recital, Edward Morris; 8:15, chamber music concert by the Letz Quartet,

Wednesday - Acolian Hall, 3 p. m., song recital by Mona Holesco.

Thursday-Aeolian Hall, 2:15 p. m., song recital by Eva Gauthier; Carnegie Hall, 2:30 p. m., concert by the Symphony Society; 8:15, song recital by Alice Gentle: Columbia College, 8:15, lecture recital on "La Bohème."

Friday-Aeolian Hall, 3 p. m., pianoforte recital by Raymond Wilson; 8:15, song recital by Franklin Riker, tenor, and Lois Long, soprano.

Saturday-Carnegie Hall, 3 p. m., song recital by Mme. Schumann-Heink; Acolian Hall, 3 p. m., pianoforte recital by Guiomar Novaes; Columbia College, 8:15 p. m., concert by the New York Chamber Music Society; Brooklyn Opera House, 3 p. m., concert by the New York Symphony

The Week's Concert Programmes

ara in G minor Tartini abande, Double and Bourrés in B minor. Bach the Fantasy Max Bruch tech Fantasy Price and Bourrés tech D major. Transcribed by Carl Friedborg g Without Words Waves at Play Edwin Grasse glitzh abo Spanish grops song of the 18th contury) teithinelle (Serenade) Kreisler teithinelle (Serenade) Kreisler teithinelle (Serenade) Kreisler teithinelle (Serenade) Kreisler teithinelle (Serenade) transcription A flat. graph of Love, in A flat. gr	To Ramona. The district of Miss Gentle) To Ramona. Thomas Vincent Calor Thomas Vincent Calor The Secret Mr. H. H. A Beach On the Day When Death Will Knock at Thy Door John Alden Carpenter The Siem That Elita on Bair's Eves
ir Monique Couperin shine and Shadow Gaie mund's Love Song Wagner e of the Valkyres Wagner	Light, My Light John Alden Carpenter Chanson d'amour Chausson C'st l'extase amoureule Debussy
MONDAY	Ziles chorosho
Song recital by George Harris, olian Hall, 3 p. m.: h Kann Kein Zwelfel Stören (with violin obligate) h Was Die Liebe Tut (with violin obligate), Bach	Lombre des arbres Delusses (Stayanks Rebilsoff Ziles chorosho Rachmanineff Krusolor Bachmanineff Kudal* Kudal* shol pitr goroy Julie Weissberg Tirne Birds Cosar Cul The Beetle Moussorgsky Hopak Moussorgsky Mildred Turner Blanco at the plano
nson Triste Dupare Burtation all Voyage Dupare Oritation all Voyage Dupare Wanning de Resemende Dupare	Song recital by Eva Gauthier, Aeolian Hall, 8:15 p. m.:
Vie Anterieure Dupare From "Fugen Onegin" Tschalkowaky	Sône.

Song recital by Arthur Middleton,

(Arranged by Lucy Broadwood

TUESDAY

Miss Marwick

Miss Marwick William Reddick at the piano.

WEDNESDAY

Theatre, 3 p. m.:

Magnetic Waltz .

ian Hall, 3 p. m .:

maise in E major .

an Hall, 3 p. m.:

Aria, "Nobles Seigneurs!"

Aeolian Hall, 8:15 p. m.:

Recitative ("I Rage, I Melt, I Burn Air, "O Ruddier Than the Cherry!" "Wheree'er You Walk". "Some Rival Has Stolen My

Sone.

(Chanta de Bretagne et Vendée).

Arranged by Paul Ladmirault
Adieu Bergère. Arranged by Maurice Emmanuel
(Ivry-en Montagne (XVIIe, Siècle).

Mode de Ré
Via que l'alouette chante.
(Geneaux XVII ou XVIII Siècle).
Mode de Fa.
Chancen, Bourguignonne, du nava de Beaune.

Mode de Fa.
Chanseng Bourguignonnes du pays de Boanne.
Nedeste ... Words and music by Maurice Ravel
Trois beaux olseaux du Paradis.
Words and music by Maurice Ravel
Rondo ... Words and music by Maurice Ravel
(First time in America.)
Five Chinese and Japanese peema.
Set to music by Charles T. Griffer
(First and gir tone scale.

Se Fed gathering flowers (Wang-Ching-Ling).
Landscape flowers (Lapanese 15th century).
The Ohr Temple smoon the mountains (Chang-Wen-Chan (First performance, Composer at the plano, Composer at the plano, Trois Poestes de la Lyrique Japonaise, Igor Strawinsky

Joint song recital by Geraldine Marwick and Burton Cornwall, Princess

> Piano recital by Raymond Wilson, . Verdi Aeolian Hall, 3 p. m.: Song recital by Franklin Riker and Lois Long, Acolian Hall, 8:15 p. m.: Aileluide ... Andre Campra
> Charles M. Widor
> Leo Delibes
> Felix Fourdrain

Piano recital by Edward Morris, Acol-Song recital by Mona Holesco, Acol-

SATURDAY Song recital by Leon Rothier, Aeolian Hall, 8:15 p. m.:

Aeolian Hall, 3 p. m.:

Symphony Society

For the Symphony Society's initial Sunday afternoon concert of the season Rachmaninoff's symphonic poem, "The dones (appearing for the first time with Debussy at Acolian Hall Walter Damrosch has Island of the Dead," and Enesce's Ru- the company), Ramfis, and Basil Ruysprepared a programme that is a depart- manian Rhapsody. ure from the conventional. Chief in played for the first time at these con- Theatre, Fifth Avenue and 106th conductor, Roberto Moranzoni, will point of novelty is a work that will be | Manager Machat, of the North Star certs, Mozart's Symphony in D. No. 38 Street, announces a season of weekly (Breitkopf and Hartel). This sym- performances of popular grand opera phony, typically "Mozartian," was first by the Colonial Grand Opera Company, Saturday afternoon, November 10, performed in Vienna in 1786, and con- beginning to-morrow evening. "Rigo- Harold Bauer will play, among other performance under the baton of Mr. men," "Aida," "Trovatore' and a new flat, the Schumann Waldscenen, the Damrosch this Sunday afternoon. The opera, "La Redenta," by Mr. Bacellieri, Brahms rhapsody in B minor and other numbers on the programme are are scheduled for the succeeding per works of Albeniz, Rameau, Liszt, Cou-Handel's Concerto in F for two wind in- formances. strument choirs and string orchestra and the comedy overture, "The Pierrot of the Minute," by Granville Bantock.

Another element of novelty that attaches itself to this concert is the appearance of Private Percy Grainger, U. November 9, as the second of the fifth for a song recital in Acolian Hall Fri-S. A., as soloist. He will play the series of Salon Musicales. Mme. Por- day afternoon, November 16. Rubinstein D Minor Concerto with or- tier has collected on the war field the chestra. This will be the first time that music of the French soldiers ("Les-Mr. Grainger will play with an orches- Chansons des Poilus") as sung at Mr. Grainger will play the 15th New present in the trenches. She will sing Russian Symphony Society, which is to York Coast Artillery Band at Fort Hamilton. The pianist forsakes temporarily the saxophone and the oboe, his Brabanconne" and "La Marseillaise." band instruments, to fulfil a number of They will be sung in costume. concert engagements, the proceeds of which he will devote to the American

vember 1. all familiar, have been announced: Goldmark's symphony, "A Rustic Wedding"; Beethoven's concerto for violin and orchestra in D. Mischa Elman, soloist; and Liszt's "Mephisto" waltz.

The Choral Squabble To the Editor of The Tribune:

Sir: Two statements have appeared in the press in the last few days relative to Mr. Koemmenich and the new Philharmonic chorus that are so misleading, if not wholly false, as not to be allowed to pass unnoticed. It is stated that one of the rea

sons for dropping Mr. Keemmenich from the conductorship of the Oratorio Society was because of the increased deficiency of \$11,000 in 1916-'17. The deficiency for many years has been close to \$8,000, and for the season stated was \$11,000 because of unusual enterprises requiring money into which the Oratorio Society went and the lack of response of the public. Mr. Koemmenich was supplanted by Mr. Walter Damrosch because the latter wished to supplant him for reasons of his own and because he had the support of certain of the directors who had taken a personal dislike to Mr. Koemmenich. It is stated that the new Chora

Society-the Philharmonic Chorushas taken only thirty-five of the voices from the Oratorio Society. The correct truth is that its membership now has not fewer than 125 of the best of the voices and the most enthusiastic of the members of the original society. Yours very truly. WILLIAM B. TUTHILL. New York, Oct. 15, 1917.

Announcements Of Coming Music

First Pair of Boston Symphonies To Be Heard Next Week -More Popular Priced Opera for New York-

ton Symphony Orchestra will be given December 1, January 12 and February in Carnegie Hall Thursday evening, 16. Piano recital by Guiomar Novaes, November 8, at 8:15, and Saturday afternoon, November 10, at 2:30. On Thursday evening the symphony will Casazza yesterday announced "Aida" as be Brahms's Fourth, and the shorter the opera with which he will open the pieces will be Berlioz's overture to Metropolitan season on Monday even-"King Lear," Liszt's comparatively un-ing, November 12. The cast will be as known symphonic poem, "Prometheus," follows: Miss Claudia Muzio in the and the prelude to "Parsifal."

will be Beethoven's Fifth. The other Priestess; Enrico Caruso, Rhadames; pieces will be Sibelius's "Finlandia," Pasquale Amato, Amonasro; José Mar-

iderable interest should attend its first letto" will be the opening bill. "Car- numbers, the Beethoven sonata in E

Idées in Paris) will give at Carnegie Russian programs

Red Cross. He has been granted a concerts to be given this season by the which have just come into his possesfurlough by the War Department. This New York Chamber Music Society is sion. One of these will be a symphonique programme will be repeated at Car- announced for Tuesday evening, No- poeme entitled "The Phantoms," by negie Hall on Thursday afternoon, No. vember 13, at Aeolian Hall. Miss Car- Alexander Jurassovsky, who writes olyn Beebe will present for the open- after the style of the sew Russian The second Sunday afternoon sub. ing number the Mozart quintet in E school. Another newcomer is M. Osscription concert takes place at Aeolian flat major for violin, two violas, vio- troglazow, whose tone picture, based on Hall on November 4. Three numbers, loncello and French horn. The second Chapters VI and XXI from the Apocnumber will be d'Indy's trio in B flat alypse, will also be presented at these Dubois's "Deux Pièces en Forme Ca- Sylvans," a composition which is writ-Kammersymphonie in B flat major, Op. the Allies has been arranged by Gla-8, for the entire society. At Aeolian Hall on Tuesday evening

> Kneisel Quartet for many years, will give a programme comprising the Haydn Quartet in G major, the Beethoven Quartet in F minor and a quartet in E flat major, by Leo Weiner, a Hungarian composer who, at the age of gramme of the first concert of the Oratwenty-six, was appointed professor of torio Society, December 5, one in honor Music in Budapest.

Sandby, 'cellist.

devoted to dances by Roshanara and ber dancers. There will also be a new will be followed by the principal work series of four concerts for younger chil- of the evening, "The Crusade of the dren at Acolian Hall on the following Children," by Gabriel Pierne.

"La Musique des Poilus" The first pair of concerts of the Bos- | Saturday mornings at 11: November 10,

General Manager Giulio Gattititle rôle; Mme. Margarete Matzenauer, On Saturday afternoon the symphony Amneris; Miss Marie Sundelius, the dael, the King. The ballet will be led by Miss Rosina Galli. The new Italian

At his piano recital in Acolian Hall

perin and Chopin.

Russian Symphonies Modest Altschuler, conductor of the

urday evenings, November 17, January 19, Pebruary 16, March 2 and March 23, The first of three chamber music will introduce a number of novelties major, Op. 29, for piano, clarinet and concerts. Ilia Satz will be represented The third number will be by "The Dance of the Goat-Footed nonique" for two volins, viola, violon- ten in a realistic, descriptive style that cello, double bass and oboe. The clos- suggests the bleating of the goats. A ing number will be the Wolf-Ferrari paraphrase on the national hymns of

zounoff, but unfortunately it was written in 1915, so that the new Russian the Letz Quartet, headed by Hans Letz, which Modest Altschuler will take the hymn and the American anthem, who has been associated with the liberty to include in the paraphrase,

> Oratorio Society of New York Walter Damrosch has made the pro-

composition at the Royal Academy of of Belgium. The concert will sopen with the first public performance of the The Biltmore Friday Morning Musi- new standardized version of "The cals will open on November 9, in the Star-Spangled Banner," which has been grand ballroom of the Biltmore Hotel. carefully prepared at the request of The artists appearing on this occasion the United States government by will be Geraldine Farrar, Rita Fornia, Messrs. Damrosch, Earhart, Sonneck, Richard Buhling, pianist, and Herman Sousa and Smith. Such a version has become necessary because not only the The Symphony Concerts for Young tune, which is of old English origin, text needed careful revision, but the People will open their twentieth sea- existed in so many variants as to make People will open their twentiers so in Carnegie Hall on Saturday, November 17. The dates for the other concerts are December 15, January 5, ond number will be the patriotic poem, February 2 and 23 and March 9. The "Carillon," by the Belgian poet, Cam-Programmes will be given by the New York Symphony Orchestra, Walter Damrosch, conductor, who will give appropriate explanations of the music.

"Carillon," by the Belgian poet, Cammaerts, for which Sir Edward Elgar has written a dramatic musical accompaniment. An English translation of this name will be recited by an American The soloists are John Powell, Efrem Zimbalist, Emma Roberts and Guiomar Novaes. There will be a Christmas impersonate Belgium. She will be acconcert, and the last concert will be companied by the orchestra of the